

I M A G E S



South Carolina State Museum

Volume V

Number 2

Spring 1989

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3, N38
1989/spring
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**NEW EXHIBITS OPEN IN PALMETTO GALLERY
WATERCOLOR SHOW OPENS IN ART GALLERY
NEW ACQUISITIONS AT MUSEUM
FRIENDS GET NEW EXECUTIVE V.P.**

It's all new! It's all here!

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OCT 18 1989

STATE DOCUMENTS

NEW SHOW

African-American Funeral And Mourning Customs Exhibit Opens

The creation of a South Carolina State Museum exhibit on African-American funeral and mourning customs in the Palmetto State has been a delicate task for Guest Curator of History Elaine Nichols.

After all, the subject of death is not one that most people are willing to broach right off the top of their heads.

But for Nichols, research and perseverance have paid off in what she says is a "very satisfying" historical portrayal of how blacks have paid their last respects and mourned their loved ones over the years.

"We've tried to be very sensitive in approaching the subject. In fact, I believe this exhibit has the potential to be a very rich experience for many people."

Entitled "The Last Miles of the Way: African-American Homegoing Traditions, 1890-Present," the exhibit opened June 4 in the Palmetto Gallery on the museum's fourth floor, and continues through Dec. 1.

"This exhibit will not have the kinds of things in it most people expect to see," says Nichols. "There won't be any caskets and such. But there will be many objects and infor-

mation that both blacks and whites have seen, or heard others talk about, in relationship to funerals and mourning customs.

The exhibit will utilize old photographs, models, historical artifacts and audio-visual aids to examine the ways in which black funeral and mourning customs have changed over time, and how they are similar or dissimilar to white funerary traditions within the state.

"African-American funeral traditions," says Nichols, "have been influenced by both European customs and African customs. When slaves first came over, we saw a much greater influence of the African customs."

Over the years, she says, those customs have changed and taken on a greater European influence. But even today, some of the African influence can be found.

"In rare instances some families still place possessions of the deceased on the grave. Such an African-style grave has been recreated within the exhibit."

The exhibit also takes an interesting look at black burial societies, lodges and fraternal organizations, many of which pro-



Mourners attend a funeral on Arsenal Hill in Columbia in the early 20th century. This old photo, along with other photos, historical documentation and memorabilia, is included in an exhibit on African-American funeral and mourning customs in the Palmetto State. The exhibit is currently showing in the museum's Palmetto Gallery.

vided sickness and death benefits to their members.

Also included is a model of a portion of Randolph Cemetery, founded in 1871 in Columbia by 19 black men. The cemetery contains the graves of nine black Reconstruction-era representatives and senators.

The exhibit concludes with the telling of a humorous folktale about Br'er Rabbit in a graveyard. "We wanted to end the exhibit on an

upbeat note," says Nichols.

"This particular story symbolizes death as a transitional state and not the end of all life. Similar to Christian and African beliefs, it expresses the thought that there is life beyond the grave."

"It is my hope," says Nichols, "that through this exhibit we will be able to show that you can find meaning in life by finding some meaning in death."

NEW SHOW

Prehistoric Man Cave Art To Be Featured In S.C. Museum Exhibit

At first glance, the collection of paintings by New York artist Douglas Mazonowicz may not seem anything out of the ordinary.

Colorful, yet simplistic in composition, the images do not readily suggest the historical significance that makes their value incalculable.

As you step closer, however, you will quickly realize that Mazonowicz has captured the essence of a truly

extraordinary discovery — art from the hand of prehistoric man.

Fritz Hamer, the State Museum's assistant history curator, says the 20-piece collection, on display through Aug. 31 in the Palmetto Gallery on the museum's fourth floor, is particularly special, "because it depicts a part of the lifestyle of our earliest ancestors and how they lived."

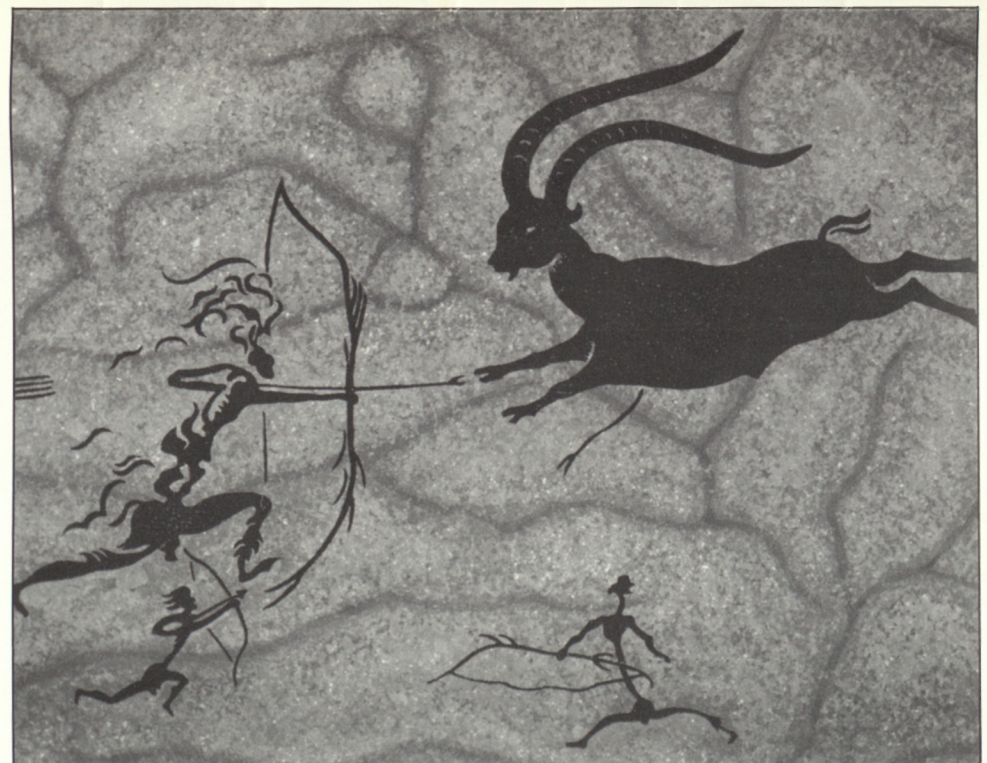
"It is the only documentary record we have," he says.

Entitled "The Hand of Man," the Mazonowicz exhibit shows in vivid detail cave drawings of prehistoric man from 12,000 to 32,000 years ago that have been found in Europe and northern Africa.

The prehistoric drawings depict mostly animals, many of them long extinct, and early man's adaption to his environment.

Mazonowicz's reproductions are known as serigraphs, and he went to great extremes to make sure the colors he used were as accurate as possible to the mineral-based blacks, reds and earth tones of the cave art.

To make the serigraphs, Hamer says, Mazonowicz had to start out with photographs of the drawings and then go through a series of special screening processes before getting to his oil-based reproductions. Some serigraphs took as long as four months to complete.



Cave art from the hand of prehistoric man will be on display through Aug. 31 in the museum's Palmetto Gallery. The exhibit, entitled "The Hand of Man," features 20 serigraphs such as this created by New York artist Douglas Mazonowicz, who traveled to Europe and northern Africa to document the valuable drawings.

In addition to giving modern man an insight into his ancestors' creativity, the Mazonowicz serigraphs also serve as a valuable source of historical documentation, as well as a means of preserving the images.

"Since the cave art was discovered and opened to the public, exposure to heat, electric lights and visitors, plus the introduction of bacteria, has caused the art to begin deterio-

rating rapidly."

Vandals and souvenir hunters have also taken their toll, and many of the paintings, in perfect condition only a few years ago, have now deteriorated too badly to be photographed.

"Mazonowicz's serigraphs," says Hamer, "may one day be all we have left to remind us of this valuable evidence of man's earliest documented heritage."

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IMAGES, the newsletter of the South Carolina State Museum, is published quarterly. The museum opened October 29, 1988 as a multidisciplinary facility which tells the story of South Carolina's art, natural history, science and technology and cultural history. All material printed in IMAGES is copyrighted 1989 by the South Carolina State Museum and may not be reprinted without permission.

Spring 1989 Volume V Number 2



South Carolina Watercolor Society President Suzy Farrell demonstrates watercolor techniques at a workshop with State Museum docents. The Watercolor Society's Annual Awards Exhibition runs through Aug. 20 in the museum's Art Gallery.

NEW ACQUISITION

Moon Rock Arrives

As a result of communications with NASA that began six years ago, the State Museum now has a moon rock from the Apollo 16 mission.

"In order for NASA to agree to loan the rock to the museum, a formal request involving mountains of paperwork had to be made," according to Ron Shelton, curator of science and technology.

The rock was collected during the Apollo 16 mission by Lancaster, S.C., native Charles Duke. The April, 1972, mission is considered by NASA to be one of the most productive in the Apollo series. A major goal of the Apollo missions was to obtain rock and soil samples. Although the materials have shown no trace of life, they have revealed much about the origins of the moon, Earth and solar system.

"The rock, collected by Duke on the Descartes Highlands, is composed mainly of the mineral feldspar and is an anorthosite breccia," said Shelton. "It became breccia, rock composed of jumbled fragments, because of stress caused by a nearby meteor strike." A later meteor strike resulted in the breccia being covered with molten rock that cooled rapidly and became what geologists call "glass."

The sample sent to the museum weighs about 4 ounces and was cut from a 12 pound rock. "It is about 3.9 billion years old," said Shelton. NASA has sealed the rock in an inert gas in an airtight case. This will preserve the rock in its current state for the next 100 years and prevent

corrosion, fading and discoloration.

NASA does not allow lunar samples to be transported by common carrier and required that the rock be picked up from the Johnson Space Center in Houston, Texas, by a museum employee or someone hired by the museum.

Shelton decided to try a different approach. He called another South Carolina astronaut, Marine Col. Charles Bolden, and asked if he was travelling to the state anytime soon. He was, and agreed to bring the rock to the Beaufort Marine Air Station.

"He brought it on the back seat of his T-38 trainer jet," said Shelton. "He handed it to me and I brought it to Columbia on the back seat of a state-owned Pontiac! The rock is now on exhibit in the Space Science area of the museum's Science and Technology floor.

"There are very few moon rocks on display in the country," said Shelton. "Other than at the Space and Rocket Center in Huntsville, Alabama, our rock is the only one on public display in the Southeast. We've done one of the most accurate moon dioramas of any museum using simulated moon rocks. It will be nice to have a real rock included," he added.

"The people at NASA who prepare these rocks for display say that ours is the most aesthetically pleasing rock they have sent out," said Shelton. "For children not even born during these missions, it will be a real novelty to see a piece of the moon."

NEW SHOW

Watercolor Society Opens Exhibit

New in the museum's art gallery in June is the 12th Annual Awards Exhibition of the South Carolina Watercolor Society.

This yearly juried show will feature works from Watercolor Society members all across the Palmetto State, says Curator of Art Lise Swensson.

"These paintings are recent works, done over the past two years," says the curator. "Everything must be watercolor, or must be done in conjunction with watercolor, to be eligible for the exhibit."

More than 300 entries were received from the organization's 400-plus membership, according to Watercolor Society President Suzy Farrell, and more than 70 artworks are included in the show. Only one painting per artist was allowed to be entered.

"Thirty of the works won awards, and after this exhibition is through, these pieces will be traveled throughout South Carolina by the State Museum's Traveling Exhibits Program," says Farrell. The museum has traveled each of the Society's shows since 1978.

The South Carolina Watercolor

Society was founded 12 years ago and has sponsored an exhibition each year since that time. The shows have been held across the state in such locations as Greenville, Charleston, Hilton Head, Rock Hill and Columbia, and will continue to change areas, says Farrell.

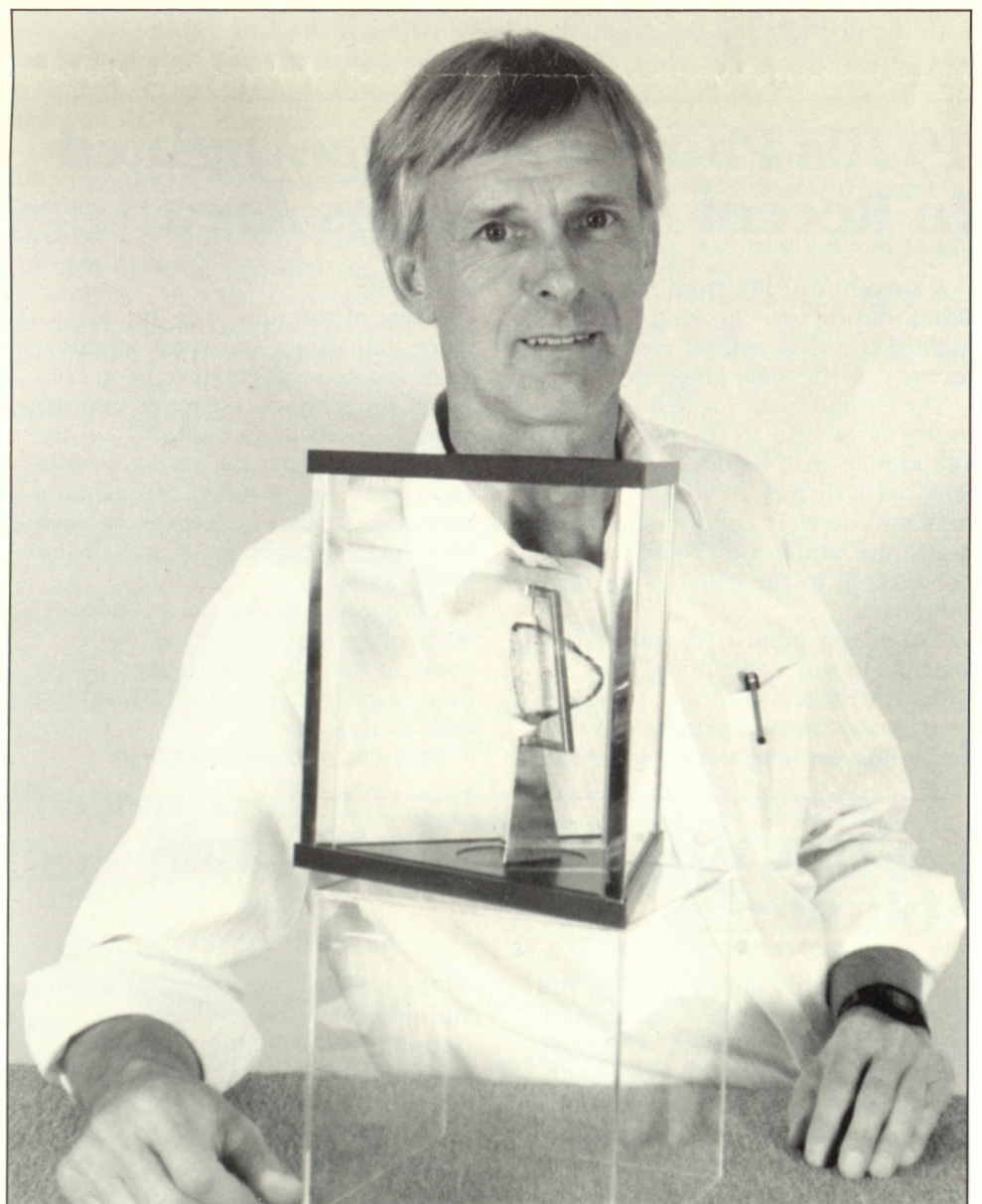
"The Society has a large interest in education, and each year's juror is a respected teacher who offers a workshop in addition to jurying the show," Swensson adds.

Award-winning artist and popular teacher/lecturer Katherine Chang Liu juried this year's exhibition.

Born in China and now living in California, Ms. Liu has won more than 50 national and regional awards.

"There is a large interest in watercolor in South Carolina, and many of our members have become regionally or nationally known. A lot of them exhibit regularly in national shows," says Farrell. "I think the Watercolor Society has helped to a certain extent."

The exhibit will run through Aug. 20 in the museum's first floor Art Gallery, in addition to "Beyond Tomorrow: South Carolina Art and the 1939 World's Fair."



Ron Shelton, curator of science and technology at the State Museum, displays a moon rock from the Apollo 16 mission. The rock, on loan from NASA, was collected by South Carolina native Charles Duke.

NEW ACQUISITION

Museum Acquires “One-Armed Bandit”

What has one arm, a plain brown front, has been sued and didn't have a leg to stand on? It's the c. 1930 slot machine which recently arrived at the State Museum.

The “one-armed bandit” was made by the Mills Novelty Company in Chicago and is a five cent “Bursting Cherry” model.

“Since state law prohibits the use of such machines and dictates that they be destroyed, it was necessary to find a legal way to display this antique machine at the museum,” says Fritz Hamer, assistant history curator.

In order for the museum to keep the machine, and since no one was opposed to its doing so, the attorney general's office decided that the State Museum Commission would need to sue the machine. The complaint, filed in the Richland County Court of Common Pleas under the title “South Carolina Museum Commission vs. One Mills Slot Machine,” states that “the plaintiff is informed and believes the slot machine is of significant historical value as a reflection of the history and customs of the people of South Carolina.” After months of waiting, the court sided with the plaintiff and the machine was turned over to the museum.

Slot machines were very popular in South Carolina establishments during the post World War I era.

However, by the early 1930s state legislators were working hard to ban their use. In May 1931, W.C. Johnston, a legislator from Anderson County, referred to the machines as “the most damnable thing(s) in the state” and argued that young boys were being trained to gamble with them.

Always controversial, some slot machines were made to avoid looking conspicuous. “This is the case with the museum's slot machine,” says Hamer. “It has a heavy metal-and-oak case and a plain brown front.”

Although slot machines were outlawed by a 1931 bill, loopholes in the law allowed them to continue operating until 1952. The museum's slot machine bears stamp #3771, issued by the South Carolina Tax Commission for ownership of a coin operated device. The \$15.00 permit expired June 30, 1952.

Today, it is illegal to own or operate games of chance in South Carolina. Should one be found in violation of the law, a fine not greater than \$500 and imprisonment



This 1930s-era slot machine gets a close going-over by State Museum Assistant History Curator Fritz Hamer. The museum recently acquired this historic gambling device, which was used for years in a country store in Newberry County.

of not more than one year can be expected. In addition, the machine will be seized and immediately destroyed.

“We don't have any information on how many of these machines were destroyed,” says Hamer. “It would be interesting to find out just how prev-

alent use of these machines was.”

The slot machine was given to the museum by Newberry savings and loan executive James Graham Jr., who discovered it under a blanket while he was preparing to sell his father's country store.

1920s Photo Booth Spotlit In Recent Acquisitions Area

A snapshot of life from Myrtle Beach during the “Roaring Twenties” highlights a new exhibit area opened recently at the State Museum.

The exhibit area, located on the fourth floor next to the Anderson automobile, will be devoted to the temporary display of some of the museum's newest cultural history acquisitions, which otherwise might not make it to the galleries for quite some time.

“We've got quite a few interesting artifacts in our collections,” says Curator of History Rodger Stroup, “which for various reasons cannot yet be put on long-term display for

the public.

“Most of the time it is due to space limitations, but there are also cases where artifacts have been collected for research purposes and may never be used in an exhibit.”

Stroup says that by setting aside a small area, the museum can allow a sampling of these objects to be seen on a rotating basis, for a limited time by the public.

“This way visitors can get somewhat of an idea of what is yet to come in exhibit displays, as well as have something new to look at from time to time.”

The first of these temporary

displays features a 1920s photo booth used at the pavilion in Myrtle Beach. At first glance, the closet-sized booth might not seem all that impressive. But according to John J. Redmond, a Columbia photographer who helped the museum acquire it, the booth is probably one of a kind.

“It is what is known as a direct positive booth,” says Redmond. “That means pictures are taken directly on the paper you are going to use. There is no negative.”

Redmond, who has been in the photo business for 64 years, says a picture taken from the booth “was one of the most popular souvenirs you could bring back from the beach.”

He says he purchased the booth, along with its seascape backdrop and sign, from a Mullins auctioneer.

“I think a picture cost about 25 cents. It took about five to six minutes to develop, depending on how fast the photographer worked. For another dime or quarter, you could get it water-colored by hand.”

The booth used no plumbing. Instead, Redmond says “just a bucket of water and some chemicals were all the photographer needed.”

Efforts are underway by Eastman Kodak to locate some compatible photographic paper for the booth.

“It would be neat if we could get it to operate,” says Redmond. “Can you imagine some models in 1920s swimwear, standing in front of the backdrop?”

Stroup says the booth will remain on display for several months, then make way for another interesting new acquisition.

Cotton Mill Exchange Needs Volunteers

The State Museum's gift shop, the Cotton Mill Exchange, is in need of additional volunteer help. Although staffed by six paid employees, with the museum open 364 days a year it relies heavily on volunteer assistance.

The Cotton Mill Exchange specializes in gifts that are part of South Carolina's culture or relate to various disciplines exhibited in the museum. The latest additions include postcards

of the exhibits and beautiful wisteria and grapevine baskets made by Gadsden resident Jimmie Dinkins.

Volunteers work as cashiers, offer customer service and do some stocking and pricing. Help is especially needed on Wednesdays and weekends. If you are available to work a four-hour shift in a unique gift shop, please contact Rob O'Konek at 737-4967 or call 737-4587.

Visitors Services Volunteers Needed for Admissions Desk

The museum's Visitors Services division is in need of volunteers to serve at the admissions desk on weekends.

Anyone interested in volunteering his or her time for as little as two hours a month is asked to contact Amy Rogers at 737-4978.

The museum is open on Saturdays from 10 a.m. to 5 p.m., and on Sundays from 1 to 5 p.m.

No experience is necessary, says Rogers. “The ideal volunteers are those who are cheerful and work well with the public. We need people to answer the phone, distribute tickets and run cash registers.

“It's also a great way to learn more about the museum, and interact with guests from all over the country — even the world.”

NEW FACES

State Museum Foundation Appoints New Head

The South Carolina State Museum Foundation has named Patricia D. Cooper of Camden as its new executive vice president. In her new position Ms. Cooper will be the chief administrative officer of the Foundation.

"We are delighted to have a person of Ms. Cooper's abilities, and look forward to the museum's benefitting enormously from her talents," said Thomas E. Persons, President of the State Museum Foundation.

Cooper brings to the position 14 years of experience as assistant director of the Carolina Cup and Colonial Cup steeplechase races. She also has served as marketing director for Holiday Inns of Sumter and Camden/

Lugoff and most recently served as director of development for the Baptist Medical Center Foundation.

"My initial efforts will focus on further developing the museum's membership program and making it even more statewide in scope," said Cooper. "Our goal is to have 10,000 'Friends' by 1990.

"Additionally, we plan to expand efforts to encourage planned giving, which will help us to establish and perpetuate an endowment fund for this wonderful facility."

Cooper said planned giving is becoming more and more popular, particularly through a variety of insurance programs. Some of these plans allow donors to make sizable



(Photo by Molly Nettles)

donations with relatively small commitments over short periods of time, she said.

Ms. Cooper's duties with the State Museum Foundation will include developing financial resources from the public and private sectors to support the museum's objectives, planning and producing special events for fund-raising purposes, and supervising the Foundation's membership program.



Nan Ford is the museum education department's new program training specialist. Her responsibilities include coordinating the museum's docent, volunteer and training programs. Nan has a master's degree in education from the University of South Carolina. She is a former school teacher, and most recently managed her own consulting firm, providing professional services in human resource development.

Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Myrofora L. Artemes, Columbia
George E. Bartley, Ward
Bernice Fairey Boone, Sumter
Barbara J. Borom, Columbia
Hermine H. Brown, Chapin
Dorothy J. Campbell, Columbia
Rufus Castles, Rion
Amy V. Cockcroft, Columbia
William A. Conklin, Orangeburg
David R. Connelly, Columbia
J. Leon Corley, Lexington
Lucia Elizabeth Daniel, Columbia
Ray Davidson, Chesterfield
Agnes S. Dawsey, Greenville
Gretchen Gayden Dawson, Columbia,
given in name of Julian John
Gayden Family
Joseph W. DuBard, Blythewood
The Ducane Company, Columbia
Dorothy Duncan, Columbia
Jimmie A. Eleazer Sr., Columbia
The Felkel Family, Orangeburg
Dr. Leland G. Ferguson, Blythewood
Isabel Witherspoon Foster, Columbia
Mildred Richards Francis, Tallahassee,
FL, given in memory of Gov. John
Gardiner Richards and his wife
Bettie Workman Richards
Charles N. Gignilliat, Spartanburg
Armida Gilbert, Columbia
William A. Griner Jr., Columbia,
given in honor of John Bondeson
Furman Jeffords Jr., Columbia
Anne H. Johnson, Batesburg
Lillian R. Johnson, Columbia
The Estate of Minnie W. Johnson,
Columbia
Hooks K. Johnston, Ridgeland
Elizabeth B. Jones, Spartanburg
T. B. Jones Jr., Los Angeles, CA
William J. Keenan, Columbia
Ruth Kissh, Cayce
Jim Lamb, Columbia
Talmadge LeGrand, Columbia, given
in memory of Charlotte B. LeGrand
Guy F. Lipscomb Jr., Columbia
Fred London, Rock Hill
Henry F. Magill, Melbourne, FL
Johng'y Richards McCaskil, Chester,
given in memory of Gov. John

Gardiner Richards and his wife Bettie
Workman Richards
Suzanne Heath McCoy, Columbia
David E. McElrath, Hopkins
Jack K. Monroe, Columbia
Sarah M. Norton, Greenville
Elizabeth G. Owen, Columbia
R.L. Pace, West Columbia
Marnie Pomeroy, Ottawa, Ontario
Robert W. Pomeroy III, Cornish, ME
Bettie Richards, Camden, given in
memory of Gov. John Gardiner
Richards and his wife Bettie
Workman Richards
Margarette Richards, Camden, given
in memory of Gov. John Gardiner
Richards and his wife Bettie
Workman Richards
Bivens S. Rinehart, Columbia
Robert S. Rivers, Columbia
Susan G. Robinson, Columbia
Jean Richards Roddey, Black
Mountain, NC, given in memory of
Gov. John Gardiner Richards and
his wife Bettie Workman Richards
Melissa Rena Ross, Lexington
Virginia Richards Sauls, Manning,
given in memory of Gov. John
Gardiner Richards and his wife
Bettie Workman Richards
Eugenia J. Smith, Columbia
H. L. Sutherland, Union
Dorothy W. Till, Easley
Gary Towles, Charleston
Mr. and Mrs. George D. Tyler, Aiken,
given in memory of William Sylvester
and Eva McMichael Tyler and Virgil
Kelly and Mary Bonnette Smoak
United States Fidelity & Guaranty
Insurance Company, Columbia
Gen. William C. Westmoreland,
Charleston
Clemence W. Williams, Easley
Peden H. Willingham, Florence
John H. and Ruth P. Wilson, Spartanburg
Barbara Wyse, Columbia

All photos by Dan Smith
except where noted.

Safety and Courtesy Help Make Museum Tour Enjoyable

The popularity of the museum is even more evident than usual on the days school is in session. Groups of excited children ooh and ah over the exhibits as they learn about their state and its rich heritage.

In order to make the visits safe and enjoyable for all visitors to the museum, a few simple rules have been initiated. Dr. Overton G. Ganong, museum director, said that the rules are common to most museums and are needed to assure the safety of visitors and prevent possible damage to the exhibits. "We have had relatively few problems," said Ganong. "However, if the rules are spelled out ahead of time, we feel there will be no question about what is considered proper behavior."

The rules are not much different than the ones usually found at home. Running, shouting and horseplay are not permitted. In addition, children under the age of 13 cannot be admitted to the museum unless accom-

panied by an adult, age 18 or over.

Food, drink, chewing gum and tobacco products present special problems for the museum. "Crumbs and spills attract insects," said Ganong. "Insects and other vermin can cause extensive damage to exhibits more quickly than one might imagine. Many items are irreplaceable, therefore, we cannot allow food or drinks in the exhibit areas."

For obvious reasons, smoking is not permitted in the exhibit areas either. In keeping with state fire codes, the number of shoppers permitted in the museum store, the Cotton Mill Exchange, may be limited on busy days. Groups of children should be accompanied by at least one adult for every ten children, both in the galleries and the museum store.

"We are open 364 days a year," said Ganong. "We want visitors to be able to come on any one of those days and know that their trip will be pleasurable."

Museum Recruiting Additional Docents For Fall Training Class

Imagine yourself explaining the wonders of South Carolina to everyone from shy preschoolers to college teachers.

Imagine learning everything from art to dueling to lasers to prehistoric animals.

Imagine enjoying the camaraderie of other volunteers and staff members who share your interest in our museum and our state.

If all of this appeals to you, then the State Museum has an opportunity

you will not want to pass up.

The museum's education department is recruiting a new docent class to begin training in August. An information session for interested persons is scheduled for 2 p.m. on Tuesday, June 27 in the Discovery Center in the education corridor.

"During this meeting we will outline opportunities for volunteers," says Nan Ford, the museum's program training specialist. "Afterward,

continued on next page

World's Fair Exhibit Adds Films and Lectures

A series of films and lectures will accompany the State Museum's exhibition of South Carolina art and memorabilia from the 1939 New York World's Fair this summer.

"Beyond Tomorrow: South Carolina Art and the 1939 New York World's Fair," which runs through Aug. 20 in the Art Gallery, will be augmented by lectures from artists Edmund Yaghjian, Edmund Lewandowski and William Halsey.

Each of these artists sent works for display in the American art section of the 1939 fair, and each still lives and works in the Palmetto State. A special section of the museum's show will highlight the work of these men, plus that of August Cook, who also exhibited in 1939 and presently lives

in South Carolina.

"It is significant that all four of these men became educators," says Assistant Art Curator Polly Laffitte, "so each has had a lasting impact on generations of art students and on people who enjoy fine art."

Lewandowski lectured in the museum's "Red Room" on June 7. On July 19 at 2 p.m., Halsey will speak, and on Aug. 9, also at 2 p.m., Yaghjian will present the program.

A 90-minute film about the 1939 Fair, "The World of Tomorrow," will be shown in the museum auditorium June 14 and 18, July 12 and 23, and Aug. 16 and 20. The film will be shown at 2 p.m. each day.

Both the lectures and the film are free with admission to the museum.



This poster was one of several which heralded the "World of Tomorrow," the theme of the 1939 World's Fair. This and other memorabilia will combine with art from the 1939 Fair to make for a fascinating show, on exhibit through August 20 at the South Carolina State Museum.

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people can sign up for interviews.

"This gives us a chance to find out what skills a person has, and a little bit about his background."

Ford says the museum is looking for people who have an interest in working with school-age children and/or adult groups. "We are particularly looking for people to work with school groups during the week."

Duties will include interpreting and teaching lessons and programs. No prior experience is necessary, says Ford. "A person just needs the will to learn and be able to work with others."

General orientation for the docent class will begin in late August. Full training will begin after Labor Day.

For more information on docent training, contact Ford at 737-4587 or 737-4999.

Exhibits Calendar

The following exhibits and activities are scheduled at the State Museum during the next few months. We urge you to mark your calendars and make plans to view these special showings before their runs are complete.

Art Gallery (first floor)

BEYOND TOMORROW: SOUTH CAROLINA ART AND THE 1939 WORLD'S FAIR continues through Aug. 20. This exhibit features South Carolina art displayed in the 1939 New York World's Fair, as well as small retrospectives on four of the Palmetto State artists who participated in the Fair.

S.C. WATERCOLOR SOCIETY 12TH ANNUAL AWARDS EXHIBITION opens June 18 and continues through Aug. 20. This juried exhibition features watercolors submitted by contemporary artists from throughout the Palmetto State, and juried by Katherine Chang Liu of California.

HOMELESS IN AMERICA: A PHOTOGRAPHIC PROJECT opens Sept. 9 and continues through Oct. 20. This exhibit will feature 70 black and white photographs depicting homelessness in the United States. Artists include Mary Ellen Mark, Bill Pierce, Eli Reed and Eugene Richards.

S.C. CRAFT ASSOCIATION ANNUAL EXHIBITION opens Sept. 9 and continues through Oct. 20. This exhibit will feature craft works created by contemporary South Carolina artists juried by Jane Kessler of Charlotte, N.C.

Natural History (second floor)

THE INNER DIMENSIONS COLLECTION continues through Sept. 17 in the Carolina Gallery. This exhibit, created by William Conklin of Orangeburg, features color photographs and corresponding X-rays of East Coast seashells, along with actual shell specimens.

Science/Technology (third floor)

SCIENCE DISCOVERY THEATER demonstrations feature **Take Charge: Electricity** at 10:15 a.m. on Saturdays and 3 p.m. on Sundays; **Adventures in the Spectrum: Lasers and Lights** at 12:15 p.m. on Saturdays and 1:15 p.m. on Sundays; **Combustion** at 2:15 p.m. on Saturdays only. Seating on a first-come, first-served basis. No charge with admission to the museum.

Palmetto Gallery (fourth floor)

THE LAST MILES OF THE WAY: African-American Homegoing Traditions 1890-Present, continues through Dec. 1. This exhibit features a historical look at African-American funeral and mourning customs in South Carolina and how they are similar or dissimilar to white funerary traditions within the state.

THE HAND OF MAN continues through Aug. 31. This 20-piece exhibit, created by New York artist Douglas Mazonowicz, features examples of cave art by prehistoric man from the regions of Europe and north Africa, 12,000 to 32,000 years ago.

Special Activities and Events

"IN SEARCH OF...THE SOUTH

CAROLINA STATE MUSEUM." This unique self-directed activity, for a group or family, guides visitors through the museum and encourages a closer examination of the exhibits for a richer understanding of South Carolina's heritage. Offered daily. No charge with admission to the museum. For more information, contact the museum's education department at 737-4999.

FREE SUNDAYS. Visitors to the State Museum will be admitted free on the first Sunday of each month during regular hours, 1 to 5 p.m. Scheduled free Sundays are July 2, Aug. 6 and Sept. 3.

June 10 — SMITHSONIAN LECTURE/SEMINAR PROGRAM lecture, "Wings Over the Ocean: Naval Aviation," 2 p.m., museum auditorium. Family program presented by E.T. Woolridge, naval aviator for 26 years. Tickets: \$3. For more information, contact the museum education department at 737-4999.

June 10 — SMITHSONIAN LECTURE/SEMINAR PROGRAM lecture, "From Field to Factory: Afro-American Migration 1915-1940," 4 p.m., museum auditorium. Guest: Spencer Crew, historian with the National Museum of American History. Tickets: \$3. Information, call the museum education department at 737-4999.

"THE WORLD OF TOMORROW," an 83-minute feature-length documentary film that takes a look back at the future which Americans imagined for themselves at the World's Fair of 1939-40 in New York. Using home movies, newsreels, cartoons and promotional footage, the film shows us the World's Fair through the eyes of a narrator as he remembers his visits to the Fair as a young boy. Shows June 14, 18, July 19, 23 and August 16, 20 at 2 p.m., museum auditorium. No charge with admission to the museum.

July 12 — FEATURED ARTIST LECTURE SERIES: William Halsey, one of the S.C. artists featured at the 1939 World's Fair, will give a gallery talk, 2 p.m. Art Gallery, first floor. No charge with admission to the museum.

July 29 — "ALL ABOARD!," special family-oriented activity that takes visitors on a special tour through the museum as they correctly locate specific details pertaining to the exhibits, 11 a.m. - 3 p.m. No charge with admission to the museum. For more information, contact the museum education department at 737-4999.

July 30 — "ALL ABOARD!," special family-oriented activity, 1:30-3:30 p.m. No charge with admission to the museum. For more information, contact the museum education department at 737-4999.

Aug. 9 — FEATURED ARTIST LECTURE SERIES: Edmund Yaghjian, one of the S.C. artists featured in the 1939 World's Fair, will give a gallery talk, 2 p.m., Art Gallery, first floor. No charge with admission to the museum.

Unless noted otherwise, for more information on these and other museum exhibits, call 737-4921.

S.C. Museum Commission
P.O. Box 100107
Columbia, S.C. 29202-3107



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